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ROLLO RAMBLER'S STUDIO.

ROGERS' GROUPS have deservedly acquired not only national but European reputation, and for an artistic sensation of really artistic conceptions, they are all praise. Mr. Rogers' interpretations of acts are especially effective, and are perhaps generally appreciated than his domestic scenes. The latter are excellent, however; and what is more interesting than the silly, self-satisfied expression upon the characteristic countenance of the swain in the courtship in "Sleepy Hollow?" or what more expressive of honest happiness than the ingenuous face of a young man, and the charming naïveté of the girl whose hand and happiness he holds in his keeping, in a new group, that hardly needs its name, "Coming the Parson?"

The latest addition to the already large list of works named "The Foundling," and for fine feeling it tells, perhaps, all that Mr. Rogers has previously succeeded. The composition is simple, yet dramatic in itself. Upon one side is a fatherly old man, of genial aspect, who has just stepped from his door, lantern in hand, and now holds in his arms the laughing babe which he found in the basket at his feet. The child has easily conquered a welcome, and its chubby hand is reached in confidence to the chin of the new friend it has found. Upon the other side of a high, vine-covered arbor, that hides her from view, stands the unfortunate mother, who is eagerly listening, with a painful intensity of love, to catch the slightest sound that may indicate what sort of a reception her darling may have received. The work as a whole is exquisitely rendered, and tells directly to the better sentiments of the heart, and should find a place in very many homes. The days will suggest an appropriate time to any one who wishes to surprise a friend with a gift of a work thus new and desirable.

"MORNING IN THE VALLEY"—a fine, large steel-plate engraving by Verbeck, after Elkins,—previously noticed in THE ART REVIEW, and a reduced fac-simile which accompanied our September number—is now in the hands of subscribers. It is a work of much interest to all, and we can do no more than say that it is truly a place in the collections of connoisseurs and lovers of taste. The original painting possesses a twofold interest from the fact that it was the first considerable work of a young and rising artist, preserving in a pleasing manner the character of the magnificent mountain scenery of Colorado, and that it is the most highly prized work in the private collection of Vice-President Colfax. All the excellences of the original have been fully preserved and faithfully reproduced by the skillful engraver, Mr. Verbeck, to whom it is every way creditable. Proof copies can be obtained of either the artist or the engraver.

EDWARD EVERETT HALE is one of the most pleasant writers in America, possessing a happy faculty for interesting his readers and doing them good at the same time. Messrs. Roberts' Brothers, Boston, have at length brought out, in book form, his magazine article concerning that famous Club of Ten, which renders appropriate the seemingly odd title of "10 x 10"—or, more intelligibly, "Ten Times One is Ten." It is a moon illustrating not only the possibilities, but the possibilities of influence; in which the preacher hides himself behind so attractive a bulwark of narration, that even the incorrigible novel-reader will forgive the "moral"—which isn't confined to one chapter—that may be skipped *ad lib.*, but enforces itself continually from page to page; and this is all we will say, adding to add that every reader of the REVIEW cannot spend a more profitable hour than in studying the simple problem of multiplication involved in this charming work.

The exhibition of art at the St. Louis Fair in the early days of October was greatly in advance of anything that has been seen here. There is hope that the Managers will yet improve the art rooms till they are entirely satisfactory. If they need a committee who know how to hang and classify pictures, and who have really some knowledge of art, it is a great folly to place in such a position one who can scarcely tell a good picture from a bad one, and who are utterly unable to distinguish between a good picture and one of the higher or highest grade. The exhibition gives us hope for the future. The

artists contributed with commendable zeal, and they were rewarded with more than the usual appreciation.

THE FOLIO, published by White, Smith & Parry, of Boston, is filled with good music, and the current literature of this especial department of Art, and certainly worth many times its subscription price, which is only one dollar a year.

THE CHICAGO EVENING POST is a live paper, with one of the most efficient editorial and reportorial corps in America. It is high-toned, progressive, and reliable, and has won for itself a success that can only be achieved by the possession of real merit.

"PUCK'S NIGHTLY PRANKS" is an elegant work from the publishing house of Roberts Brothers, Boston, illustrated by Paul Konewka. It is thoroughly artistic, thoroughly funny, and just the thing for the daintiest holiday gift one could desire for a pet juvenile.

HEARTH AND HOME has passed under the management of Orange Judd & Co., whose reputation as publishers has become world-wide for the remarkable success that has crowned their expressed determination to make their *American Agriculturist* the best journal of its kind in existence. More than ever before *Hearth and Home* will become a necessary addition to the literature of every home in the land.

THE CHICAGO EVENING MAIL, of which H. R. Hobart, late city editor of the *Post*, is managing editor, is the spice of Northwestern daily journalism, serving up in readable form and convenient shape a carefully prepared digest of the world's doings, and an especially creditable reflex of all one would care to read about the miniature world known as Chicago. It has made a hit in giving the maximum of news for the minimum of price.

THE AMATEUR, "a repository of music, literature, and art," is welcomed to the ranks of the still limited number of American journals which are laboring for the æsthetic growth of our people. It has a generous number of pages, filled with well-written original and selected articles, popular in tone, the work, as a whole, indicating at the same time an honesty of intent that is especially commendable. THE ART REVIEW heartily wishes the *Amateur* the success it deserves.

THE WONDERS OF ARCHITECTURE is another of the popular series of illustrated books now being published by Charles Scribner & Co. In a readable, concise manner it describes the more marvelous achievements in this department of art, which have been the admiration of various generations and peoples. The wood-cuts in connection add largely to the interest and value of the work. For sale in New York by the Publishers, and in Chicago at the office of THE ART REVIEW.

THE YOUNG PILOT is a bright, cheery-looking magazine of fair proportions and wide-awake contents, which made its bow in Chicago under date of December to the reading public in general and the youth of America in particular. Its projectors and managers have brought that sort of enthusiasm into their work, which, combined with an evident knowledge of what is wanted by their readers, gives promise of future excellence and permanence. We heartily wish it a *bon voyage*.

THE EVENING CITY ITEM, under the able management of the Messrs. Fitzgerald,—of which the popular and well-known Colonel is senior partner and leading spirit,—is achieving an astonishing success, which is only to be accounted for by the fact our sensible friends, the Philadelphians, appreciate a good thing when it is within their reach. Mr. Ritter Fitzgerald, of its editorial corps, and Philadelphia critic for THE ART REVIEW, is one of the more brilliant among our younger American journalists.

RUSKIN'S LECTURES, delivered at Oxford, is a work of unusual interest to all who care for the Literature of Art, and of special intrinsic value to students who wish to learn rightly the relations of art to true living. It also makes a beginning upon the technicalities of art as a profession, treating of Line, Light, and Color. We shall notice it more at length in our next. Meanwhile, purchase and read it yourself. Any one will be benefited by a careful perusal of the work. It is for sale in Chicago by S. C. Griggs & Co., or at the office of THE ART REVIEW.

ONE of the most honest, as it certainly is one of the most readable, articles yet written upon "Art in Chicago," is a paper under that name by Geo. P. Upton, in the *Western* for December. We commend its suggestions to a careful re-reading by the Chicago Academicians, and the article entire for perusal and preservation by all interested in the subject.

THE PRINCES OF ART: painters, sculptors, and engravers, is an excellent translation from the French, by Mrs. S. R. Urbino, published by Lee & Shepard. In a compact form it gives a compendium of what a person would ordinarily care to know of those men who have been ranked at the head of the professions named; the work being prefaced by an introductory chapter upon the history of the arts of architecture, sculpture, painting, and engraving. For sale in Chicago by the Western News Company, or at the office of THE ART REVIEW.

"MR. BLAKE'S WALKING STICK," is a charmingly suggestive Christmas Story, by the popular Edward Eggleston, of the *Independent, Sunday-School Teacher, (et cetera, ad infinitum.)* The whole work is pervaded by a spirit that would make many a genuine "Happy new year," and all the year at that, if allowed to assert itself in the lives of those who read this book, which is an elegant specimen of typography from the press of Horton & Leonard, and is issued by Adams, Blackmer & Lyon Publishing Company, Chicago. We commend it as pure in spirit and eminently pleasing in style.

BRET HARTE, whose style is "peculiar," "which the same" is popular, may be certainly "allowed" to have done poetical justice to his Heathen Chinese; and now Joseph Hull has done artistic justice to the subject in a series of nine sketchy lithographs, illustrating the several stages from the "rising to explain," to the emphatic *finale* in which our astonished and indignant friend James is ready to "maintain" all previous statements. Altogether this is a fitting form in which to preserve this unique specimen of versification, and one which does credit to its publishers, the Western News Company, of Chicago.

PUBLISHER'S ANNOUNCEMENTS.

"GREEN TO RUSKIN" in the present number is rendered doubly attractive and effective by the exquisitely humorous woodcuts with which it is illustrated, which were drawn on wood by True Williams, and cut by Mr. H. A. Brightly.

OUR critical art writer "P. Green" has many things on his mind, which he will ventilate during the year in THE ART REVIEW. Popular estimate has given him rank as the most profound writer on Art in the English language, not excepting his friends John Ruskin and "Mark Twain." We are sure that our readers will be pleased to hear from him in each number of this magazine.

AMONG other choice illustrations, the next number of THE ART REVIEW will contain a full-page steel-plate by G. J. Verbeck, a young engraver whose already excellent reputation is deservedly increased by each new specimen from his hands, in which superior mechanical skill is happily combined with more than ordinary artistic taste and knowledge. The subject selected for our use is a pleasing one, and that its execution will be no less so, we feel safe in predicting.

OUR Comic Cartoon by F. S. Church is but the first of a series which we intend to present to our readers during the year 1871. Art, as well as everything else, has its amusing side, and we know of no one with a keener sense of the ludicrous or better able to do the subject pictorial justice, than our talented "Special Artist." Mr. Church has many rich things in his sketch book, and still more in his fertile brain; and by the kindly assistance of his versatile pencil, they will be forthcoming.

THE ART REVIEW for March, which will be issued early in February, will present a large variety of attractions, both in its illustrations, and literary contents. It will contain one of Bret Harte's unique poems—received to late for the present number; an article concerning the proposed Art Museum in New York, by Eugene Benson; the second able article by J. Jackson Jarves, upon "What American women are doing in Sculpture," with remarks upon the government patronage of Art; another of P. Green's popular papers; a Rocky Mountain experience by Hilda Rosevelt, entitled "Snow-Bound," an eminently suggestive and able article by Rev. C. G. Truesdell upon "Church Decorations"—crowded out this time; a critique by one of America's most noted connoisseurs, upon the portrait of *Louise de la Vallière*, in the possession of Bishop Kipp, of California; a critique upon Bierstadt's "Emerald Pool," by Miss Hale; a description of the Brooklyn Art Building, now in process of erection, by Le Moyne Burleigh; the Art news of all the cities; and a large variety of live editorial and contributed papers, upon Art, Music and Literature. Choice original illustrations will accompany the number.